"DARK SHADOWS" SHOW #521
(ABC #126 - DKR 68)

VTR - THURSDAY, JUNE 20, 1968

AIR - MONDAY, JUNE 24, 1968

PRODUCER: ROBERT COSTELLO

DIRECTOR:

WRITER: SAM HALL

WORK CALL:
Dry Rehearsal Wednesday, June 19, 1968; 4-6:30 PM at Studio

VTR Day: 8:00-10:30AM Reh.
10:30-11:30 Break, Make-up
11:30-3:15 Reh., Dress
3:15-3:45 TAPING

CAST:

Barnabas Collins .....JONATHAN FRID
Roger Collins .....LOUIS EDMONDS
Julia Hoffman .....GRAYSON HALL
Professor Stokes .....THAYER DAVID
Adam .....ROBERT RODAN
Nicholas Blair .....HUMBERT ALLEN AST REDD

STUDIO: ABC-TV-16, 433 W. 53rd Street (bet. 9th & 10th Ave.)

SETS:

TEASER: Drawing Room (Collinwood)

ACT I: Drawing Room (Collinwood)
Stokes' Flat

ACT II: Drawing Room (Collinwood)
Stokes' Flat (Int)
Stokes' Flat (Entrance Door)

ACT III: Stokes' Flat (Entrance Door)
Stokes' Flat (Int.)
Bedroom Door Area (Stokes' Flat)

ACT IV: Ext. Door (Collinwood)
Foyer (Collinwood)
Drawing Room (Collinwood)
Roger's Bedroom

DAN CURTIS PRODUCTIONS, INC. ABC-TV-16, 433 W. 53rd St. 581-3866

Show #521 MONDAY 6/24/68

CAST: Barnabas, Roger, Stokes, Adam, Julia, Nicholas

SETS: Permanent, Stokes' Flat, Roger's Bedroom.

TEASER:

In which Roger and Barnabas wait for news of Liz. Will she live or not?

ACT ONE:

Julia tells them that she has been very ill, but will be all right. She suggests Wyndcliff, but Roger is hesitant.

Barnabas and Julia blame Cassandra. If only they could tell what has actually happened. Julia calls Stokes, but Adam picks up the telephone and does not say a word -- simply breathes.

ACT TWO:

Continuation. They are terribly worried about Stokes, think Cassandra may have done something hideous to him, leave for his apartment.

Stokes enters, starts to give Adam his lessons. Some proof of his enormous learning capacity. The lesson is interrupted by a knock on the door. It is Barnabas and Julia.

ACT THREE:

Stokes, in some panic, hides Adam in the bedroom. Stokes nervously brings in Barnabas and Julia, and tells them the key to what has happened to Cassandra is in the picture. They must find it, to see what shape she is in.

ACT FOUR:

Barnabas tells Julia to divert Roger while he searches the bedroom.

Julia tries, with difficulty. Barnabas is unsuccessful, can find nothing. When he comes down, discouraged, Roger shows them the faded painting. Barnabas tries to get it to go to a restorer, but Roger refuses. As they haggle, there is a knock on the door. A stranger walks in, goes directly to Barnabas: "I would know you anywhere. You are Cassandra's husband. I am her brother." It is Nicholas Blair.

TEASER

FADE IN:

SLIDE: EXT. COLLINWOOD. DAY.

(ESTABLISHING SHOT)

VO

A night of horror at Collinwood ... for a woman who came to the great house two hundred years ago as a witch has come again ... and has placed a spell ... so that the mistress of the house imagines that she lives in olden times ... and the agony of it, as always, is on the people who love her ...

DISSOLVE TO:

INT: PERMANENT. NIGHT.

ROGER

How can we help Liz? What can we do? Barnabas, I need your help. Liz is the last woman who would ever think herself someone else --

BARNABAS

How long has it been going on, Roger?

ROGER

I don't know. I noticed signs three -- four days ago. I don't remember now.

BARNABAS

You should have done something about it then.

ROGER

I'm aware of that now. I thought it momentary --

BARNABAS

For Elizabeth to think she's Naomi Collins? To think the time is 1795?

ROGER

I don't understand that. She said she was Naomi, yes. I heard her myself. But Naomi never took poison --

(BARNABAS STARTS TO SAY SOME-THING)

I looked it up in the family history. She died very peace-fully --

BARNABAS

Supposing the book isn't telling the truth?

ROGER

Really, Barnabas, what an absurd idea! Why would the book lie about how some -- some long forgotten woman who died.

BARNABAS

But she isn't forgotten, is she? I have a theory, Roger, that family histories are often written to show the family at it's best. Our ancestors can't be as perfect as they make themselves out to be -- or else why are we so as we are --

ROGER

I don't think this is the time for -- for this ridiculous speculation. With Liz so ill -- if she dies --

BARNABAS

Roger!

ROGER

What -- what would it be like without her? I can't think of it --

BARNABAS

Nor can I --

ROGER

I'm going up to see. Surely Julia will be able to tell us something --

BARNABAS

You musn't yet. Julia will come as soon as she can.

ROGER

What was Liz doing in the tower room? How did you ever think to find her there?

BARNABAS

(MOMENTARILY THROWN) That -- that is odd, isn't it? Intuition, I suppose.

ROGER

Thank Goodness, you did. (HE PACES) I should never have thought of it. No one's been near there in years. There's some terrible family legend about it ...

BARNABAS

It does look like that kind of place --

ROGER

Legend has it that someone was locked up there once -- poor devil. I never knew who it was -- it was years, and years ago of course. (HE STOPS) Barnabas, I have this -- this feeling -- (HE STOPS) That Liz is gone. It can't be -- true, can it? These feelings don't mean anything, do they?

BARNABAS

(VERY NERVOUS) We will trust, not. We will hope not --

ROGER

Where is Julia? Why doesn't she come down?

(THEY BOTH LOOK AT THE STAIR-CASE WITH BOTH ANXIETY AND DREAD)

CUT TO:

FILM: WAVES CRASHING ON A ROCKY SHORE.

DISSOLVE TO:

SLIDE: EXT. COLLINWOOD. DAY.

(SUPERIMPOSE MAIN TITLES)

FADE OUT. COMM.

ACT ONE

FADE IN:

INT. DRAWING ROOM. NIGHT.

(CONTINUATION. BARNABAS AND ROGER LOOK UP AT THE STAIRS, WANTING JULIA TO COME DOWN)

ROGER

If only Cassandra were here. She would know why -- why Liz tried to take her life --

BARNABAS

(PERFECTLY STRAIGHTFACED) I dare say you are right.

ROGER

(DEFENSIVELY) Cassandra is so bright about everyone here --

BARNABAS

Yes.

ROGER

And I know you don't like her. So I also know that you are being kind to me when you say that.

BARNABAS

I think she has a positive genius for knowing people, Roger.

ROGER

It is typical, Barnabas, that you even made that sound snide.

BARNABAS

(IRRITATED) Roger, I am as sympathetic to your Cassandra as I can be. I certainly know that her disappearance makes Liz's illness more difficult for you -- I am aware of that. I would not add to your suffering by being -- "snide". That would be a very cheap victory for me.

ROGER

I'm sorry, Barnabas. I'm not used to -- to -- feeling alone. Surprising, isn't it -- to find out how much you depend upon others you take for granted? Like Liz --

(AT THAT MOMENT, JULIA APPEARS ON THE STAIRS)

BARNABAS

Julia --

ROGER

Tell us.

JULIA

She's going to be all right --

ROGER

Really? Julia, please the truth.

JULIA

I am telling you the truth, Roger.

BARNABAS

Of course, she is, Roger.

JULIA

She's been very, very ill. The poison is most curious --

BARNABAS

Curious?

JULIA

It's one which isn't used anymore at all. An herbal poison. A common cause of death in the eighteenth century.

BARNABAS

(KNOWING THIS MEANS CASSANDRA) Yes, yes --

(ROGER LOOKS AT HIM QUICKLY)

JULIA

Compounded from deadly nightshade --

ROGER

But where would Liz get it?

JULIA

I've no idea. But the physical reactions it causes are unique. Fortunately, I recognized them. Otherwise, I'm not sure what would have happened. When I said Mrs. Stoddard would be all right, Roger, I meant physically --

ROGER

But, surely, Julia, once this is over --

JULIA

She still thinks she is Naomi Collins. She still is living in the eighteenth century. I'm sorry, Roger, but that is the truth too --

ROGER

But once she's rested --

JULIA

Roger Collins, you live in the twentieth century. Surely you are as analytically minded as any layman -- mental disease

(MORE)

JULIA (CONTD)

does not disappear with rest --

ROGER

But my sister has no mental disease --

JULIA

How can you say that? When she mistook you for someone who lived two hundred years ago?

BARNABAS

Roger, you simply don't want it to be true --

ROGER

I don't deny that!

JULIA

Mrs. Stoddard needs treatment very badly.

ROGER

Oh Julia!

JULIA

Do you want her to try this again?

ROGER

She won't.

JULIA

Why did she this time, Roger?

ROGER

Why, I don't know --

JULIA

Exactly. But there was a reason. And none of us know it. Perhaps she even just knows it subconsciously. And until the reason is in the open, she will try again.

ROGER

(NOT GIVING IN, BUT CURIOUS)

What would you advise?

JULIA

A stay at Windcliff.

ROGER

I will not commit my sister!

JULIA

Don't think of it as that. Windcliff is a private hospital. I can assure you she will have the best care. If you do not see improvement within a specified time, you can take her out --

ROGER

I can't believe that what is wrong requires such drastic --

JULIA

(INTERRUPTING) There is nothing wrong with her that is not going to get worse, Roger.

ROGER

You sound like a fortune teller, not a doctor --

BARNABAS

I would listen to Julia, Roger.

(ROGER STARES AT THE TWO OF THEM, WITHOUT COMMITTING HIMSELF. HE IS BOTH ANGRY AND PROUD, AND IN NO MOOD TO MAKE ANY CONCESSIONS THAT HE CAN BE WRONG)

ROGER

If you will excuse me, I would like to go see my sister, and decide for myself how she is.

JULIA

That is perfectly all right

JULIA (CONTD)

with me. You understand, of course, that you cannot question her, or show your own concern about her --

ROGER

I can deal with my sister without your help, Doctor Hoffman. (AND HE EXITS. THEY STARE AFTER HIM)

JULIA

Please don't stay too long. She mustn't get too tired. (HE NODS FROM THE STAIRS AND EXITS)

BARNABAS

What a difficult man.

(JULIA NODS)

I know exactly why Cassandra chose him for her reentry into our family -- once he commits himself, he can never have made a mistake.

JULIA

She is responsible for Mrs. Stoddard, isn't she?

(HE NODS)

(MORE)

JULIA (CONTD)

No one else would have used an eighteenth century potion --

BARNABAS

The same potion my mother took, I'm sure --

JULIA

Yet -- if Cassandra is still alive, why is Trasks' skeleton hanging there? He must have gotten rid of her. If only we could find out --

BARNABAS

Julia ... why didn't we think ... Professor Stokes --

JULIA

Of course.

BARNABAS

He could tell us some way of finding out if Trask is the reason Cassandra disappeared!

JULIA

Call him now.

BARNABAS

(LOOKING AT HIS WATCH) Yes. Yes ... Do you know the number?

JULIA

(AS HE GOES TO THE TELEPHONE)
You can dial Rockport. It's
-- 972-6868.

BARNABAS

(DIALING) 972-6868.

JULIA

Ask him if we can see him
tonight.
(HE NODS)
If only he's home. I know
he lectures some evenings --

BARNABAS

It's ringing --
(THEN THE RINGING STOPS AND
SOMEONE PICKS IT UP)
Hello, Professor Stokes?
(THERE IS NO ANSWER)
CUT TO:
INT. STOKES' FLAT. NIGHT.
(ADAM HAS PICKED UP THE
TELEPHONE. HE DOES NOT SAY
A WORD)
CUT TO:
INT. DRAWING ROOM. NIGHT.
(BARNABAS STARES AT THE
TELEPHONE, PUZZLED)

BARNABAS

Hello ... hello! Is this Professor Stokes' residence?

(HE WAITS. THERE IS NO ANSWER. HE HEARS THE BREATHING)

Who is there? Will you answer please?

(JULIA APPROACHES, PUZZLED AND CONCERNED)

CUT TO:

INT. STOKES' FLAT. NIGHT.

(ADAM STARES IN THE TELEPHONE)

BARNABAS' VOICE

(HE IS SPEAKING TO JULIA)

Someone is on the wire, but they won't speak. (THEN INTO THE TELEPHONE) Hello ... Hello ...

(ADAM RECOGNIZES BARNABAS' VOICE, WHISPERS HIS NAME TO HIMSELF, STARES AT THE PHONE WITH HATE)

FADE OUT.

COMM.

ACT TWO

FADE IN:

INT. DRAWING ROOM. NIGHT.

(BARNABAS IS STILL HOLDING THE TELEPHONE, BUT THE RECEIVER IS AT JULIA'S EAR)

BARNABAS

(LOWLY) Can't you hear someone breathing on the other end?

(JULIA NODS. HE TAKES THE RECEIVER BACK. INTO TELEPHONE) Hello, Stokes? Stokes!

(THERE IS NO ANSWER. BARNABAS LOOKS AT JULIA)

JULIA

Something's happened to him.

BARNABAS

(PUTTING DOWN THE TELEPHONE) I dialed correctly.

JULIA

Something's happened. I know.

CUT TO:

INT. STOKES' FLAT. NIGHT.

(ADAM LISTENS TO THE BUZZ OF THE TELEPHONE. HE IMITATES THE SOUND AS HE PUTS THE

TELEPHONE DOWN -- BUT HE SIMPLY DROPS IT. HE DOES NOT PUT THE RECEIVER ON THE CRADLE. STOKES ENTERS THE ROOM FROM OUTSIDE. HE DOES NOT NOTICE THE TELEPHONE)

STOKES

Good evening, Adam.

ADAM

(PAINFULLY) Good evening, Professor.

STOKES

Ah, very good. You know you are rather lucky in a way. You don't have to endure the indignity of listening to a lecture by people far inferior to yourself. What are you doing?

(ADAM TURNS TO HIM. HE HAS A PACK OF CARDS)

Ah you have your cards. Good. A lesson is exactly what we both need.

(ADAM SITS, AFTER STOKES TAKES THE CARDS. HE LOVES LEARNING, AND IS QUITE HAPPY AND RATHER EXCITED)

STOKES (CONTD)

I think this will be the last time for these. I shall have to find some more advanced ones somewhere. (HE HOLDS UP THE FIRST CARD. THERE IS A PICTURE ON IT. ON THE BACK IS THE WORD NAMING THE PICTURE)

ADAM

(AS STOKES HOLDS UP THE FIRST CARD) Automobile.

(THE SECOND)

Dish.

(THE THIRD)

Knife.

(THE FOURTH)

Telephone. (HE FROWNS, TURNS AWAY, LOOKS AT THE TELEPHONE, REMEMBERING BARNABAS' VOICE)

STOKES

What is it, Adam? What's wrong?

ADAM

(TO DISTRACT HIMSELF AND STOKES) Card! New card, please. Now.

CUT TO:

INT. DRAWING ROOM. NIGHT.

JULIA

I don't understand it. Stokes lives alone --

BARNABAS

Perhaps we should call the police --

JULIA

Barnabas, let's go there --

BARNABAS

Yes. We should. He may need us -- but should you leave Elizabeth?

JULIA

She'll be all right. Mrs. Johnson is with her. Barnabas, I have the feeling this is important.

BARNABAS

It may be. Come. We'll take your car.

(THEY EXIT)

DISSOLVE TO:

INT. STOKES' FLAT. NIGHT.

(THEY ARE FINISHING UP THE CARDS)

ADAM

(SEEING CARD) Dictionary.

STOKES

Very good. You missed that the last time. Do you know what a dictionary is?

(ADAM DELIGHTED THAT HE DOES JUMPS UP, RUNS TO THE BOOK SHELF, TAKES DOWN A HUGE DICTIONARY)

ADAM

This --

STOKES

Yes. But what is in it?

ADAM

Words.

STOKES

That's right. All the words --

ADAM

(AS QUICKLY AS POSSIBLE)

A B C D E F G H I J K M N O

STOKES

What happened to L?

(ADAM IS CRUSHED. HE SITS DOWN, COMPLETELY DEJECTED)

ADAM

Adam forgot ...

STOKES

Well, don't take it too seriously. L is a letter I never care for much --

ADAM

L M N O P Q R S T U V W X Y Z --

STOKES

Very, very good.

ADAM

Yes?

STOKES

Perfect.

ADAM

Perfect. Adam perfect.

(THERE IS A KNOCK ON THE DOOR. THEY BOTH LOOK AT IT)

STOKES

I'm not expecting anyone.

(HE LOOKS AT HIS WATCH. HE FROWNS)

SOUND: KNOCKING ON THE DOOR AGAIN.

(STOKES MOVES TO THE DOOR, MOTIONING FOR ADAM TO BE QUIET) Who's there?

CUT TO:

INT. STOKES' FLAT DOOR. NIGHT.

(BARNABAS AND JULIA STAND THERE. THEY LOOK AT EACH OTHER)

BARNABAS

Professor Stokes? It's Barnabas Collins!

CUT TO:

INT. STOKES' FLAT. NIGHT.

ADAM

(ANGRILY, YET QUIETLY) Barnabas! (HE BREAKS THE PENCIL HE IS HOLDING IN HIS HAND)

STOKES

(TO ADAM) In the bedroom. Quickly. (TO THE DOOR) Just a moment, Mr. Collins. (THEN AS ADAM STARES RESENTFULLY AT THE DOOR, A WHISPER TO ADAM) Go. Now.

(ADAM STARES AT THE DOOR)

FADE OUT.

COMM.

ACT THREE

FADE IN:

INT. STOKES' DOOR. NIGHT.

(BARNABAS AND JULIA ARE WONDERING WHAT IS THE DELAY)

BARNABAS

Professor Stokes, are you all right?

CUT TO:

INT. STOKES' FLAT. NIGHT.

(ADAM IS STARING AT THE DOOR ANGRILY)

STOKES

(MOTIONING HIM TO THE BEDROOM) Perfectly all right, Mr. Collins. I'll be with you in a moment.

ADAM

(LOWLY) Barnabas.

STOKES

(A WHISPER) Yes, yes. Now go.

(ADAM TURNS AND ENTERS THE BEDROOM. HE CLOSES THE DOOR MOST OF THE WAY. STOKES FROWNS, THEN TURNS TO THE DOOR. STOKES OPENS THE DOOR) I am sorry to have taken so long -- Do come in, please.

BARNABAS

We are sorry to disturb you --

JULIA

We called earlier --

STOKES

Ah yes. I was out. A visit-
ing dignitary lectured --

JULIA

But someone answered your
telephone --

STOKES

I don't think that's possible --

BARNABAS

It's true, Professor. Look.
(HE POINTS TO THE TELEPHONE,
WHICH LIES ON THE TABLE.
STOKES LOOKS. HE CLEARLY
DOES NOT KNOW WHAT TO SAY)

STOKES

I don't understand it. How
strange.

BARNABAS

I dialed. Someone picked it
up and didn't say a word.
CUT TO:
INT. BEDROOM DOOR. NIGHT.
(ADAM BEHIND THE DOOR, LISTENS)

BARNABAS' VOICE

But I heard breathing --

JULIA'S VOICE

We were afraid something had happened to you --

STOKES

No, no, as you can see I am as ever. Oh, of course. My cleaning woman. She was here this evening. I don't know why she would do that. I shall have to speak to her. Yes, yes, it could have been no one else. (THEN HE SEES THE LEARNING CARDS ON THE TABLE. HE PICKS THEM UP, PUTS THEM IN A DRAWER BEFORE BARNABAS AND JULIA SEE THEM) It was kind of you to be so concerned. Do sit down and have a glass of sherry with me --

BARNABAS

If you are sure we aren't interrupting your work --

STOKES

Not in the slightest.

(HE DOES THE SHERRY BIT
DURING THE FOLLOWING DIALOGUE)

BARNABAS

We do want to talk with you --

JULIA

We think Cassandra has dis-
appeared.

BARNABAS

Julia is more convinced than
I --

JULIA

Roger swears she's not been
seen in over twelve hours
-- and Trask's skeleton is
back where it was after the
seance.

STOKES

Most interesting. I had a
feeling that Trask fellow
would serve us well --

BARNABAS

But how can we be sure. My
Cousin Elizabeth has -- has
had well -- frankly -- she's
acting as if she were under
a spell. She believes her-
self to be Naomi Collins --

STOKES

The mistress of Collinwood when my ancestor Ben worked there.

BARNABAS

(CAREFULLY, NOT WANTING TO SAY TOO MUCH) Yes. I believe so ... Surely, if Cassandra had -- been taken care of by Trask, her spells would end -- wouldn't they?

STOKES

There's no way of telling, is there?

BARNABAS

There must be some way of finding out --

STOKES

Your sherry.

BARNABAS

Thank you. (HE IGNORES IT, RISES, PACING, COMING PERILOUSLY CLOSE TO THE DOOR BEHIND WHICH ADAM HIDES) Some definite sign. None of us can rest easily, Professor until we know. You certainly can't -- either --

STOKES

No, no. Would you care for some cheese? I usually have cheese --

BARNABAS

Professor, thank you but no.

JULIA

Should we hold another seance and contact Trask?

BARNABAS

(REMEMBERING THAT TRASK WENT AFTER HIM) I certainly don't think that's advisable.

STOKES

(AFTER A MOMENT) The portrait. Angelique Collins' portrait --

BARNABAS

Of course!

STOKES

Where is it?

JULIA

I don't know. Do you, Barnabas?

STOKES

It was in the drawing room at Collinwood --

JULIA

Then you took it to the Evans's --

STOKES

Cassandra got it, didn't she?

BARNABAS

(THINKING OF SAM'S TRAGEDY)

Yes. she took it.

JULIA

When Sam Evans drew lines on her face --

BARNABAS

Cassandra grew older --

JULIA

If we find the picture --

STOKES

You will know what has happened to Cassandra Collins.

(THEY LOOK AT EACH OTHER)

BARNABAS

But who knows where it is --

STOKES

She would not let it be far from her. I can assure you of that.

JULIA

Her bedroom --

STOKES

Probably.

BARNABAS

If it's not there. If she has gone away on her own -- and taken it with her --

STOKES

You shall have to find all that out, shan't you? Tonight.

(THE THREE OF THEM LOOK AT EACH OTHER)

CUT TO:

INT. BEDROOM DOOR. NIGHT.

(ADAM STANDS LOOKING OUT. HE IS PRESSED AGAINST THE WALL, AND HE CAN SEE BARNABAS COLLINS. HIS HANDS ARE GRIPPING EACH OTHER TENSELY. THE LOOK ON HIS FACE IS PURE HATRED. WE HAVE THE FEELING THAT HE MIGHT JUMP OUT ANYTIME)

FADE OUT.

COMM.

ACT FOUR

FADE IN:

EXT. COLLINWOOD. NIGHT.

(BARNABAS IS OPENING THE DOOR. HE STOPS)

BARNABAS

If Roger's downstairs, you distract him. I'll go to their room --

JULIA

Barnabas --

BARNABAS

Julia, there is no other way. We must find the picture tonight.

(SHE DOES NOT LOOK FORWARD TO THE ASSIGNMENT, BUT WHAT CAN SHE DO? THEY ENTER THE HOUSE. ROGER LOOKS UP FROM THE DRAWING ROOM, WHERE HE IS READING)

ROGER

Oh, it's you. (HE CLEARLY HOPES IT WOULD BE CASSANDRA) I find myself thinking that everytime the door opens, Cassandra will come in --

JULIA

Have you heard from the police since we talked?

ROGER

I called. No news.

BARNABAS

How is Cousin Elizabeth, Roger?

ROGER

The same --

BARNABAS

Is she awake, do you know?

(ROGER NODS THAT SHE IS)

I think I'll drop in on her. Before I go on home. If you'll excuse me --

ROGER

Wait. I'll go up with you.

JULIA

Oh I thought you and I might play some chess. I won't give you the opportunity to think of anything except the game --

ROGER

I was teaching Cassandra to play, you know. No, I think not. Thank you, Julia.

(BARNABAS STARTS UP THE STAIRS)

JULIA

Roger, I've been thinking about Cassandra.

(THIS STOPS HIM. BARNABAS EXITS)

Have you gotten in touch with her family?

ROGER

Her parents are dead --

JULIA

She must have some relatives. Perhaps they would know --

ROGER

She's never mentioned anyone she's fond of. It's as if her early life were -- tragic. She never seemed to want to talk about it. Naturally, I respected her feelings.

JULIA

Of course --

ROGER

Now, if you'll excuse me, Julia. I am rather tired --

JULIA

It does you good to talk about her, Roger. You'll

(MORE)

JULIA (CONTD)

feel much better if you stay and talk --

CUT TO:

INT. ROGER'S BEDROOM. NIGHT.

(BARNABAS ENTERS THE ROOM. THE LIGHTS ARE ON. HE CLOSES THE DOOR SOFTLY. HE LOOKS AROUND THE WALLS TO SEE IF THE PICTURE WERE THERE)

BARNABAS (VO)

Why wouldn't she just hang the picture on the walls? Roger always liked it. She wouldn't have to hide it. (BUT IT IS NOT ON THE WALLS) But she has. It's impossible. She may have taken it from the frame, rolled it up. Her closet. (HE OPENS THE CLOSET DOOR) But wouldn't Roger ask why she had it there? What if he comes in now. What am I going to say? (HE PAUSES) Keep on looking. Find it tonight.

DISSOLVE TO:

INT. DRAWING ROOM. NIGHT.

ROGER

It's no secret, Julia, that Cassandra has not been as happy as she might be. Perhaps we should have left Collinwood, taken a place of our own.

JULIA

Did she want to?

ROGER

She knew I didn't. I've been selfish. My life here is so settled. Its difficult for me to see how -- how hard it must be for someone new to -- to fit in here.

JULIA

It's true she has very little responsibility. After all, Mrs. Stoddard runs the estate --

ROGER

Exactly. You don't have any idea how active Cassandra can be --

JULIA

Oh I think I do, Roger.

(BARNABAS STARTS DOWN THE

STAIRS. HE HAS NOT FOUND THE PICTURE. HE IS VERY DISTRESSED)

ROGER

Now I can see that -- that she behaved -- oh not oddly -- but -- she did several things which puzzle me rather --

(BARNABAS ENTERS THE ROOM. HE AND JULIA EXCHANGE A LOOK, HE SHAKES HIS HEAD THAT HE HASN'T FOUND IT)

For example, do you remember that portrait Vicki bought?

JULIA

Yes, I do.

BARNABAS

I haven't seen it recently.

ROGER

It's very peculiar. I found it this afternoon, (HE WALKS TO THE CLOSET, OPENS IT, BRINGS OUT THE PICTURE) locked in an empty closet.

BARNABAS

Let me see that --

ROGER

It's faded dreadfully. Remember how vivid the colours used to be --

JULIA

Oh it has, hasn't it? You can barely see the figure --

ROGER

It's as if someone has left it in the sun. I don't understand it. Why would Cassandra lock it away? I'm going to take it into town, perhaps it can be restored. Vicki will be most unhappy at it's condition.

(THERE IS A KNOCK ON THE DOOR. THEY LOOK AT EACH OTHER)

A visitor, at this hour?

JULIA

Perhaps it's the police.

(BARNABAS IS NEAREST THE DOOR)

ROGER

With news --

(BARNABAS OPENS THE DOOR.

NICHOLAS BLAIR STANDS THERE)

NICHOLAS BLAIR

Mr. Collins!

BARNABAS

Yes?

NICHOLAS

I would recognize you anywhere. You are Cassandra's husband.

BARNABAS

Cassandra!

ROGER

(COMING FORWARD) I am Roger Collins. Who are you?

NICHOLAS

Oh Mr. Collins, what a pleasure. I've looked forward to this moment ever since I heard of your marriage. I am Nicholas Blair. (THE NAME MEANS NOTHING) Cassandra's brother! (HE LOOKS FROM ONE TO THE OTHER. THEY ARE CLEARLY IN A STATE OF SHOCK)

FADE OUT.

COMM.